

AUGENER'S EDITION

No. 7407

TARTINI

2 SONATAS

VIOLIN & PIANO

AUGENER'S EDITION

CLASSICAL VIOLIN MUSIC

By CELEBRATED MASTERS of the 17th and 18th CENTURIES

Arranged and supplemented with marks of expression by

GUSTAV JENSEN

VIOLIN & PIANO

7434	BACH	Sonata in G minor
7421	BARTHELEMON	Sonata in E minor
7433	BENDA	Sonata VIII. in A minor
7413	BORGHİ	Sonata II. in A
7414	"	Sonata IV. in G minor
7419	CORELLI	Follia con Variazioni in D minor
7406	"	3 Sonatas in A, E minor and E
7401	GEMINIANI	Sonata I. in A
7402	"	Sonata II. in B minor
7411	"	Sonata VIII. in D minor
7412	"	Selected Sonata movements
7422	HANDEL	Sonata in A
7426	"	Sonata X. in G minor
7427	"	Sonata XIII. in D
7425	LECLAIR	Sonata IV. in D
7428	"	Sonata Le Tombeau
7420	MOZART	Adagio in E and Rondo in C
7418	"	Andante, Menuetto and Rondo
7404	PUGNANI	Sonata in E
7405	SENAİLLE	Sonata in G
7403	SOMIS	Adagio and Allegro
	NARDINI	Adagio
	SENAİLLE	Aria
7407	TARTINI	2 Sonatas in G and G minor
7408	"	Sonata in C minor
7409	"	Sonata in C and Giga in D
7416	VERACINI	Sonata in A minor
7424	"	Concert-Sonata in E minor
7423	VIVALDI	Sonata in A

SONATAS arranged for 2 Violins and Piano

7410	PURCELL	The Golden Sonata
7417	TORELLI	Concerto

SONATAS arranged for 2 Violins and Piano, with Violoncello ad lib.

7432	BOYCE	Sonata in A
7410a	PURCELL	The Golden Sonata
7430	"	Sonata in A minor
7429	"	Sonata in B minor
7431	"	Sonata in C
7415	VERACINI	Sonata in C minor

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18 GREAT MARLBOROUGH STREET,
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LONDON, W.1.

SONATE IV.

(Op. 1.)

Giuseppe Tartini.
(1692 - 1770.)

Grave. $\text{♩} = 69.$

VIOLINO. *poco f* *III^a*

PIANO. *poco f*

2 1 0 4 2 2 1 2

f *p dolce* *f* *pp* *mf*

0 1 3 0 3

mf *p*

0 4 2 1 1

mf *p* *mf*

2 1 2 4 2 1

sf *mf* *f* *p*

Allegro. $\text{♩} = 120.$

1 *f* 3

3 *dim.* 1

f *mf* *dim.*

3 2 1 3 1

sf mf *legg.*

3 4 4

f

This musical score is for a piano and voice piece, page 87. It features a vocal line and a piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into three systems. The first system includes a vocal line with a trill and a piano accompaniment with a forte (f) dynamic. The second system continues the vocal line with a trill and the piano accompaniment with a piano (p) dynamic. The third system features a vocal line with a trill and a piano accompaniment with a forte (f) dynamic. The score includes various musical notations such as notes, rests, trills, and dynamics. The piano part includes a crescendo (cresc.) and a fortissimo (ff) dynamic. The vocal part includes a trill and a forte (f) dynamic.



First system of musical notation. The upper staff features a melodic line with trills (tr) and fingerings (0, 3, 1, 0, 1). The lower staff provides harmonic support. Both staves include a *cresc.* (crescendo) marking.



Second system of musical notation. The upper staff includes trills (tr) and fingerings (3, 1). The lower staff includes a *fp* (fortissimo piano) marking and the instruction *m. 8.* (measure 8). Both staves include a *cresc.* (crescendo) marking. A *Red. ** (Reduction) symbol is present below the lower staff.



Third system of musical notation. The upper staff includes a *f* (forte) marking. The lower staff includes a *f* (forte) marking and a *mf* (mezzo-forte) marking. A *mf* (mezzo-forte) marking is also present below the lower staff.



Fourth system of musical notation. The upper staff includes a *mf* (mezzo-forte) marking and a *f* (forte) marking. The lower staff includes a *p* (piano) marking and a *mf* (mezzo-forte) marking. A *mf* (mezzo-forte) marking is also present below the lower staff.

This musical score is for a piano and voice piece, page 89. The key signature is one sharp (F#), and the time signature is 4/4. The score is arranged in three systems, each with a vocal line and a piano accompaniment. The piano part consists of a grand staff (treble and bass clefs). The vocal line is in a single staff. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system features a vocal line with a slur and a piano accompaniment with a slur and a dynamic marking of *f*. The second system features a vocal line with a slur and a piano accompaniment with a slur and a dynamic marking of *mf*. The third system features a vocal line with a slur and a piano accompaniment with a slur and a dynamic marking of *p*. The score also includes a *cresc.* marking in the piano part of the third system. The score is written in a clear, legible style with standard musical notation.

The musical score consists of six systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#).

- System 1:** The vocal line begins with a *mf* dynamic and includes a triplet of eighth notes. The piano accompaniment starts with a *f* dynamic in the bass and a *p* dynamic in the treble. Both parts include *cresc.* markings.
- System 2:** The vocal line features a triplet of eighth notes and a *f* dynamic. The piano accompaniment has a *f* dynamic in the bass and a *p* dynamic in the treble.
- System 3:** The vocal line includes a triplet of eighth notes and a *p* dynamic. The piano accompaniment has a *f* dynamic in the bass and a *p* dynamic in the treble.
- System 4:** The vocal line includes a triplet of eighth notes and a *p* dynamic. The piano accompaniment has a *fp* dynamic in the bass and a *p* dynamic in the treble.
- System 5:** The vocal line includes a triplet of eighth notes and a *f* dynamic. The piano accompaniment has a *f* dynamic in the bass and a *ff* dynamic in the treble.
- System 6:** The vocal line includes a triplet of eighth notes and a *f* dynamic. The piano accompaniment has a *f* dynamic in the bass and a *ff* dynamic in the treble.

Performance instructions include *cresc.*, *mf*, *f*, *p*, *fp*, *ff*, *pesante*, and *largamente*. The score concludes with a double bar line and a *Capo* instruction.

Allegro assai. $\text{♩} = 76$.

The musical score is written for piano and violin. It consists of five systems of music. The first system includes dynamics *mf*, *p*, *cresc.*, and *f*. The second system includes *p*, *cresc.*, and *mf*. The third system includes *legg.*, *mf*, *p*, and *mf marc.*. The fourth system includes *f*, *p*, and *f*. The fifth system includes *f*, *mf*, and *f*. The score includes various musical notations such as notes, rests, slurs, and fingerings. The key signature is one sharp (F#) and the time signature is 3/8.

First system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#). It begins with a *mf* dynamic, followed by a *p* dynamic, then a *cresc.* marking, and ends with a *f* dynamic. The lower staff is in bass clef with a key signature of one sharp (F#). It begins with a *p* dynamic, followed by a *cresc.* marking, and ends with a *mf* dynamic. Both staves contain eighth and sixteenth notes, some with slurs and accents.

Second system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#). It begins with a *p* dynamic, followed by a *mf* dynamic. The lower staff is in bass clef with a key signature of one sharp (F#). It begins with a *p* dynamic, followed by a *mf* dynamic. Both staves contain eighth and sixteenth notes, some with slurs and accents.

Third system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#). It begins with a *f* dynamic, followed by a *mf* dynamic. The lower staff is in bass clef with a key signature of one sharp (F#). It begins with a *p* dynamic, followed by a *mf* dynamic. Both staves contain eighth and sixteenth notes, some with slurs and accents.

Fourth system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#). It begins with a *fp* dynamic, followed by a *mf* dynamic, and ends with a *p* dynamic. The lower staff is in bass clef with a key signature of one sharp (F#). It begins with a *mf* dynamic, followed by a *p* dynamic. Both staves contain eighth and sixteenth notes, some with slurs and accents.



First system of musical notation. The top staff is a single melodic line with a crescendo marking, a four-measure slur, and a dynamic change from *f* to *p*. The bottom staff is a piano accompaniment with a treble and bass clef, featuring a *mf* dynamic and a piano (*p*) section.



Second system of musical notation. The top staff continues the melody with a crescendo and a forte (*f*) dynamic. The bottom staff features a piano accompaniment with a crescendo and a forte (*f*) dynamic.



Third system of musical notation. The top staff shows a melodic line with a piano (*p*) dynamic. The bottom staff features a piano accompaniment with a mezzo-forte (*mf*) and piano (*p*) dynamic.



Fourth system of musical notation. The top staff includes a melodic line with a forte (*f*) dynamic and first/second endings. The bottom staff features a piano accompaniment with a mezzo-forte (*mf*) and forte (*f*) dynamic, also including first/second endings.

SONATE X.

DIDONE ABANDONNATA

(Op.1.)

Giuseppe Tartini.
(1692 - 1770.)Andante. $\text{♩} = 58.$ *affettuoso**poco f*

VIOLINO.

PIANO.

The musical score is written for Violino and Piano. The Violino part is in treble clef, and the Piano part is in grand staff (treble and bass clefs). The key signature is one flat (B-flat). The tempo is Andante, with a quarter note equal to 58 beats. The mood is affettuoso. The score includes various dynamics such as p, mf, f, and dolce, and includes articulation marks like accents and slurs. The first system shows the beginning of the piece with a key signature change from B-flat to A-flat. The second system continues the development. The third system features a section marked 'dolce' and 'p'. The fourth system concludes the piece with a final cadence.

The first system of musical notation consists of three staves. The top staff is a single melodic line in G-flat major, featuring a crescendo marked 'cresc.' and dynamic markings of *f* and *mf*. It includes a repeat sign with a first ending bracket labeled 'II^a'. The middle and bottom staves are a piano accompaniment in G-flat major, with dynamic markings of *p*, *mf*, and *p*.

The second system of musical notation consists of three staves. The top staff continues the melodic line with dynamic markings of *mf* and *p*. The middle and bottom staves continue the piano accompaniment with dynamic markings of *mf* and *p*.

The third system of musical notation consists of three staves. The top staff features a melodic line with dynamic markings of *f* and *p*. The middle and bottom staves continue the piano accompaniment with dynamic markings of *mf* and *pp*.

The fourth system of musical notation consists of three staves. The top staff features a melodic line with dynamic markings of *f* and *mf*. The middle and bottom staves continue the piano accompaniment with dynamic markings of *mf* and *mf*.

This page of musical notation contains six systems of staves, each with a treble and bass clef. The key signature consists of two flats (B-flat and E-flat). The time signature is 3/4 for the first two systems and 4/4 for the remaining four. The notation includes various musical elements:

- Dynamics:** *f* (forte), *mf* (mezzo-forte), *p* (piano), and *cresc.* (crescendo).
- Articulation:** Slurs, accents, and phrasing slurs.
- Fingerings:** Numbers 1, 2, 3, and 4 indicating fingerings for specific notes.
- Other markings:** *II^a* (second ending), *0* (octave), and *1 0* (octave).

The notation is written in a clear, professional style, typical of a printed musical score. The page is numbered 11 at the bottom right.



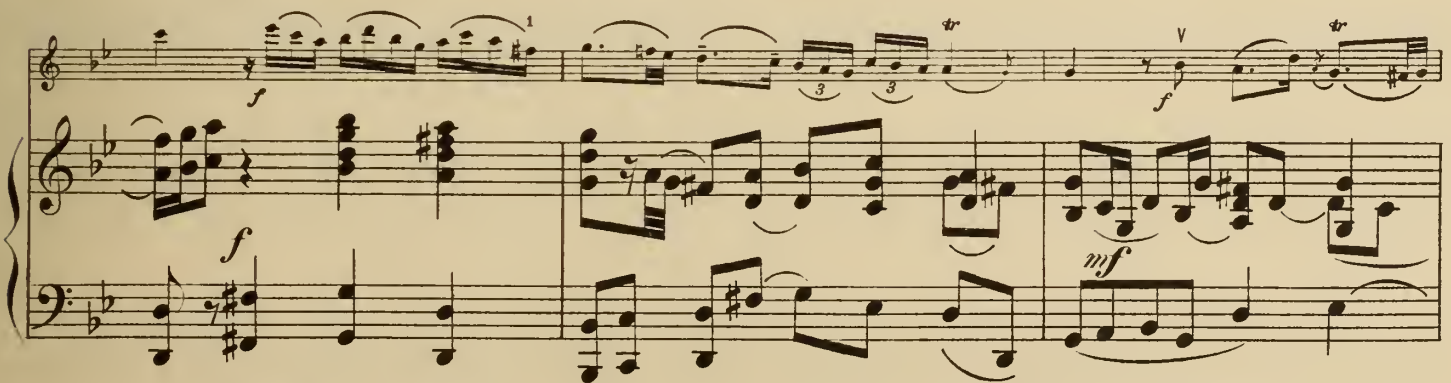
First system of musical notation. The right hand (treble clef) features a melodic line with triplets and slurs, marked with *mf*, *f*, and *p*. The left hand (bass clef) provides harmonic support with chords and single notes, also marked with *mf*, *f*, and *p*.



Second system of musical notation. The right hand continues the melodic development with slurs and dynamic markings *p*, *mf*, and *f*. The left hand features a steady eighth-note accompaniment in the bass, with dynamic markings *mf* and *p*.



Third system of musical notation. The right hand includes a section marked *II^a p* and *perdendosi*, followed by a *cresc. molto* section. The left hand has a *p* marking and continues the accompaniment.



Fourth system of musical notation. The right hand features a *f* marking and a triplet. The left hand has a *f* marking and continues the accompaniment.



Fifth system of musical notation. The right hand includes a *p* marking and a triplet. The left hand has a *p* marking and continues the accompaniment.

Presto. $\text{♩} = 76.$

f legg.

mf

stacc.

sf *mf*



The first system of musical notation consists of three staves. The top staff is a single melodic line with various notes and rests, including a dynamic marking of *f* (forte) towards the end. The middle and bottom staves are grouped by a brace, representing a piano accompaniment. The middle staff contains chords and some melodic fragments, while the bottom staff provides a harmonic foundation with sustained notes and some movement. A dynamic marking of *f* is also present in the middle staff of this system.



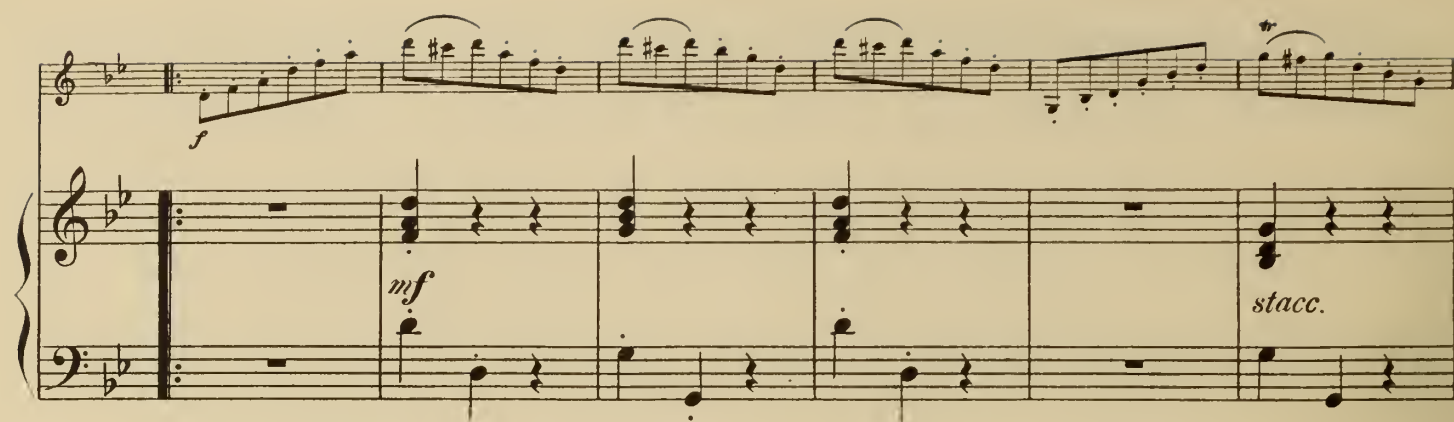
The second system of musical notation continues the piece. The top staff begins with a dynamic marking of *p* (piano). The middle and bottom staves are again grouped by a brace. The middle staff features a series of chords with a dynamic marking of *pp* (pianissimo). The bottom staff continues with a steady harmonic accompaniment.



The third system of musical notation shows further development. The top staff includes a *cresc.* (crescendo) marking and a dynamic marking of *f*. The middle and bottom staves are grouped by a brace. The middle staff also has a *cresc.* marking and a dynamic marking of *f*. The bottom staff provides a consistent harmonic support.



The fourth system of musical notation concludes the page. The top staff begins with a dynamic marking of *p*. The middle and bottom staves are grouped by a brace. The middle staff has a dynamic marking of *p*. The bottom staff continues the harmonic accompaniment, ending with a double bar line.



First system of musical notation. The upper staff is a single melodic line in G-flat major, starting with a forte (*f*) dynamic. The lower staff is a piano accompaniment in G-flat major, starting with a mezzo-forte (*mf*) dynamic. The system concludes with a staccato (*stacc.*) marking.



Second system of musical notation. The upper staff continues the melodic line with a mezzo-forte dolce (*mf dolce*) dynamic. The lower staff continues the piano accompaniment with a mezzo-piano (*mp*) dynamic.



Third system of musical notation. The upper staff features a piano (*p*) dynamic and includes a trill (*tr*) and a grace note (*gr*). The lower staff continues the piano accompaniment with a piano (*p*) dynamic.



Fourth system of musical notation. The upper staff continues the melodic line with a piano (*p*) dynamic. The lower staff continues the piano accompaniment with a piano (*p*) dynamic.



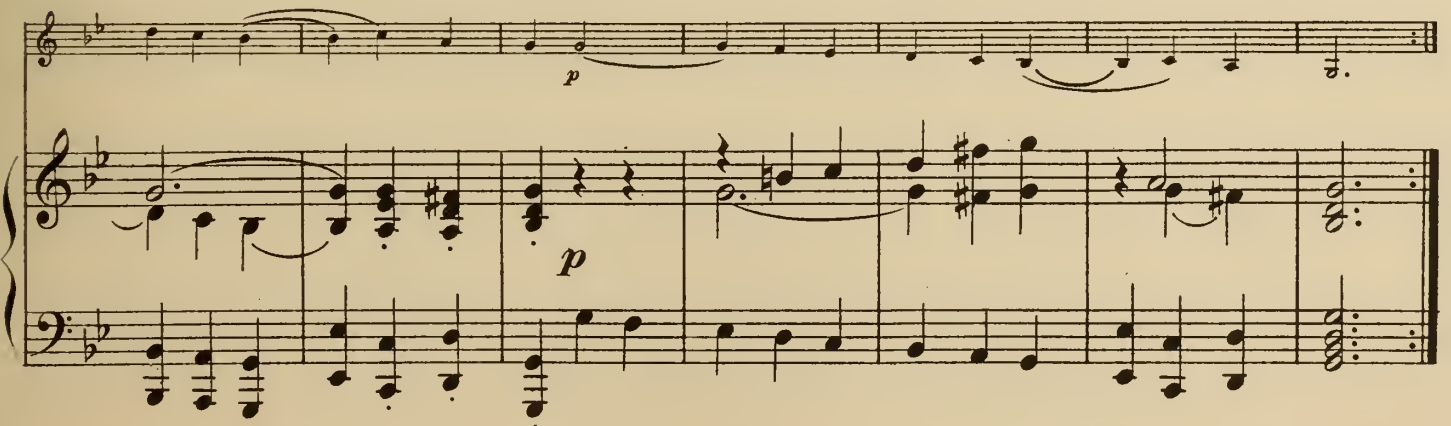
First system of musical notation. The top staff is a single melodic line in G-flat major, featuring a series of eighth notes and a trill. The bottom staff is a piano accompaniment with chords and moving lines in both hands. Dynamics include *f* (forte) and *mf* (mezzo-forte).



Second system of musical notation. The top staff continues the melodic line with a trill and various note values. The bottom staff provides harmonic support with chords and moving lines. Dynamics include *mf*, *p* (piano), *mp* (mezzo-piano), and *pp* (pianissimo).



Third system of musical notation. The top staff features a melodic line with a crescendo and a forte section. The bottom staff includes piano accompaniment with a crescendo and a forte section. Dynamics include *cresc.* (crescendo), *f* (forte), and *pp* (pianissimo).



Fourth system of musical notation. The top staff concludes the melodic line with a piano section. The bottom staff provides harmonic support with chords and moving lines. Dynamics include *p* (piano).

l. gg.
p *f*
pp *mf*
p *IIa*
p
f *mf* *p*
f *IIa volta più largam.*
mf *IIa volta più largam. f*

SONATE IV.

(Op.I.)

VIOLINO.

Giuseppe Tartini.
(1692-1770.)

Grave. $\text{♩} = 69.$

poco f IIIa

f

p dolce *f*

mf

f

p *f*

sf *sf* *f* *p*

Allegro. $\text{♩} = 120$.

f

dim.

f

cresc.

sfmf

cresc.

sfp

cresc.

f

Violino musical score, page 39, Augener's Edition. The score consists of ten staves of music in G major. It features various musical notations including trills, triplets, and dynamic markings such as *f*, *mf*, *p*, and *ff*. The piece concludes with a double bar line and repeat dots.

Allegro assai. ♩ = 76.

Violino musical score, page 40, featuring 12 staves of music in G major and 3/4 time. The score includes various dynamics (*mf*, *p*, *f*, *cresc.*, *legg.*, *sf*), articulations (trills, slurs, accents), and fingerings. The piece concludes with a first and second ending.

SONATE X.

DIDONE ABANDONNATA

(Op. 1.)

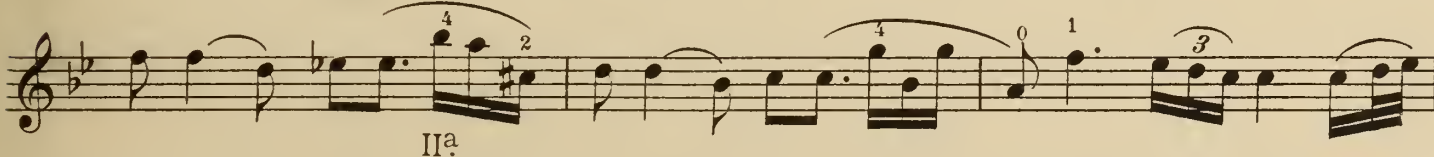
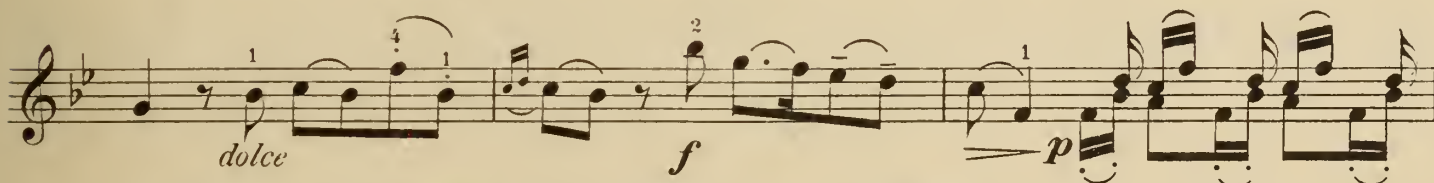
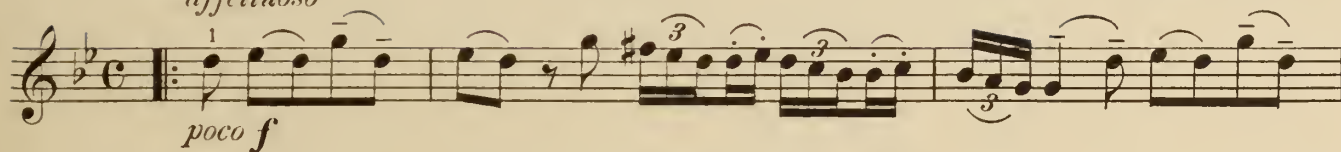
VIOLINO.

Giuseppe Tartini.

(1692 - 1770.)

Andante. ♩ = 58.

affettuoso



VIOLINO.

Musical score for Violino, page 42, measures 1 through 16. The key signature is G minor (three flats) and the time signature is 2/4. The score includes various musical notations such as dynamics (*f*, *p*, *mf*, *cresc.*), articulation (accents, slurs), and fingerings (1-4). Trills and ornaments are marked with *tr* and *O*. The piece concludes with a repeat sign.

Presto. $\text{♩} = 76.$

Presto. $\text{♩} = 76$.

VIOLINO.

Violino musical score, measures 1-12. The score is written on ten staves in G major (one sharp) and 2/4 time. It begins with a 'Presto' tempo marking and a metronome indication of 76 quarter notes per minute. The first staff contains measures 1-4, featuring a melodic line with trills and a forte (f) dynamic. The second staff (measures 5-8) includes a 'legg.' (leggiero) marking and a crescendo. The third staff (measures 9-12) shows a dynamic shift from forte (f) to mezzo-forte (mf) and includes a 'cresc.' marking. The fourth staff (measures 13-16) features a forte (f) dynamic and a 'cresc.' marking. The fifth staff (measures 17-20) includes a forte (f) dynamic and a 'cresc.' marking. The sixth staff (measures 21-24) features a forte (f) dynamic and a 'cresc.' marking. The seventh staff (measures 25-28) includes a forte (f) dynamic and a 'cresc.' marking. The eighth staff (measures 29-32) features a forte (f) dynamic and a 'cresc.' marking. The ninth staff (measures 33-36) includes a forte (f) dynamic and a 'cresc.' marking. The tenth staff (measures 37-40) features a forte (f) dynamic and a 'cresc.' marking.

VIOLINO.

Allegro (poco moderato.) ♩. = 104.

The musical score is written for Violino in 12/8 time. It consists of nine staves of music. The key signature has two flats (B-flat and E-flat). The tempo is marked "Allegro (poco moderato.)" with a quarter note equal to 104 beats per minute. The score includes various dynamics: *mf* (mezzo-forte), *p* (piano), *cresc.* (crescendo), *f* (forte), *legg.* (leggiero), and *f* (forte). It also features trills (*tr*), slurs, and articulation marks. The piece concludes with a repeat sign and the instruction "II^a volta più largam." (Second time, more broadly).

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7668	Op. 43. Suite. (Auer)	4 -
7669	Op. 43. Suite. (Auer)	4 -
7670	Op. 43. Suite. (Auer)	4 -
7671	Op. 43. Suite. (Auer)	4 -
7672	Op. 43. Suite. (Auer)	4 -
7673	Op. 43. Suite. (Auer)	4 -
7674	Op. 43. Suite. (Auer)	4 -
7675	Op. 43. Suite. (Auer)	4 -
7676	Op. 43. Suite. (Auer)	4 -
7677	Op. 43. Suite. (Auer)	4 -
7678	Op. 43. Suite. (Auer)	4 -
7679	Op. 43. Suite. (Auer)	4 -
7680	Op. 43. Suite. (Auer)	4 -
7681	Op. 43. Suite. (Auer)	4 -
7682	Op. 43. Suite. (Auer)	4 -
7683	Op. 43. Suite. (Auer)	4 -
7684	Op. 43. Suite. (Auer)	4 -
7685	Op. 43. Suite. (Auer)	4 -
7686	Op. 43. Suite. (Auer)	4 -
7687	Op. 43. Suite. (Auer)	4 -
7688	Op. 43. Suite. (Auer)	4 -
7689	Op. 43. Suite. (Auer)	4 -
7690	Op. 43. Suite. (Auer)	4 -
7691	Op. 43. Suite. (Auer)	4 -
7692	Op. 43. Suite. (Auer)	4 -
7693	Op. 43. Suite. (Auer)	4 -
7694	Op. 43. Suite. (Auer)	4 -
7695	Op. 43. Suite. (Auer)	4 -
7696	Op. 43. Suite. (Auer)	4 -
7697	Op. 43. Suite. (Auer)	4 -
7698	Op. 43. Suite. (Auer)	4 -
7699	Op. 43. Suite. (Auer)	4 -
7700	Op. 43. Suite. (Auer)	4 -
7701	Op. 43. Suite. (Auer)	4 -
7702	Op. 43. Suite. (Auer)	4 -
7703	Op. 43. Suite. (Auer)	4 -
7704	Op. 43. Suite. (Auer)	4 -
7705	Op. 43. Suite. (Auer)	4 -
7706	Op. 43. Suite. (Auer)	4 -
7707	Op. 43. Suite. (Auer)	4 -
7708	Op. 43. Suite. (Auer)	4 -
7709	Op. 43. Suite. (Auer)	4 -
7710	Op. 43. Suite. (Auer)	4 -
7711	Op. 7. Capriccio-Valse	2 6
11772	Op. 9. Romance sans paroles	2 6
11773	Op. 11. Carnaval Russe	2 6
7494	Op. 12. 2 Mazourkas de Salon	2 -
11774	Op. 16. Scherzo-Tarantelle	2 -
7495	Op. 17. Légende	2 -
7492	Gigue	2 -
7493	Kuyawiak. 2nd Mazurka	2 -

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No. 216

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